



INQUIRY WORKSHOP 2 · THE SCAFFOLD PACK

Capturing Students' Thinking

The printable Cornell scaffold, with Cues columns already written for three subject families.

Ioana Badicioiu & Brian Jackson · EDodo.app

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Why this exists

A finished essay used to be proof that thinking had happened. It is not any more. AI writes clean final products in seconds, and a clean final product says nothing about the twenty minutes of work that were supposed to sit behind it.

So you have to read **the messy middle** instead. That is the part where students get stuck, and it is the only part of the lesson you can still do something about while the lesson is running.

This pack is the paper for that job. It is the Cornell Notes scaffold Ioana Badicioiu and Brian Jackson handed out in the EDodo workshop on 15 August 2026, reproduced so you can copy it — plus three Cues columns already written for real subjects, and the teacher-side guide to reading what comes back. The six roles behind it, and the stories, live in the session companion. This one is the instrument.

What to do with it:

- **Copy it.** Print it, or rebuild the three zones in whatever your class already uses.
- **Pre-populate the Cues column.** Before the students see it. This is the whole trick.
- **Assign it during the lesson**, not after. It is a working page, not a submission.
- **Do not grade it.** The moment it is graded, students start performing, and you stop seeing the thinking.

Where each zone does its work:

- **Cues & Prompts** — where the Provocateur hooks, and where the Coach reads the dip.
- **Notes & Evidence** — where the Designer's constraint bites, and where the Curator checks which sources were used.
- **Summary** — where the Assessor takes a formative checkpoint.

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The scaffold, on one page

Three zones. A narrow Cues column on the left, a wide Notes column beside it, one Summary strip across the foot. Copy it as it stands, or retype it with your own prompts in the left column.

SUBJECT / UNIT _____ DATE _____	
TOPIC / PROVOCATION _____	
CUES & PROMPTS the teacher fills this in first	NOTES & EVIDENCE the student fills this in
THE PROVOCATEUR'S HOOK What is my initial "I wonder ..."? _____ _____	Record your thinking here. Avoid copy-pasting. Transform the information. _____ _____
DISCIPLINARY LENSES (Designer prompts) - What is the source's perspective? - What is the central variable? - What is the "grain" of this data? _____ _____	_____ _____ _____ _____
NAMING THE DIP (Coach's diagnostic) - Where is the bottleneck? - What is confusing right now? - What information is missing? _____ _____	_____ _____ _____ _____
CONNECTIONS (Facilitator's script) - How does this link to prior learning? - What evidence supports this claim? _____ _____	_____ _____ _____ _____
SUMMARY - THE FORMATIVE CHECKPOINT (this is not a grade) Synthesise your notes. What is the big idea? How has your thinking shifted from the initial provocation? _____ _____ _____	

Three Cues columns you can copy

A blank Cues column asks students to invent the questions. Most of them will not. A pre-filled Cues column asks them to answer questions you already chose, which means their answers tell you something.

Brian Jackson set three constraints for writing one. Pre-populate the column with disciplinary prompts. Force students to transform the information rather than transcribe it. Make the prompts match the *grain* of your subject — the same template with the wrong questions is still a chore.

His own model prompt, from the workshop: "*Why did Apple use airplane-grade aluminium for its laptop body instead of plastic?*" That question cannot be answered by copying anything.

The three columns below are ready to use. Every prompt is written in the student's voice, because that is who reads it.

Humanities and Language & Literature

Ioana Badicioiu teaches Language & Literature across the MYP and DP, and she tells she watches is annotation. Most student annotation is underlining with no thought attached to it. The next most common is a stylistic device named — metaphor, imagery — and then abandoned, with nothing said about what it does *in relation to the question*. These prompts force the second half of that sentence.

CUES & PROMPTS – HUMANITIES / LANGUAGE & LITERATURE

THE HOOK

- Before I read closely: what do I expect this text to say?

DISCIPLINARY LENSES

- Who wrote this, when, and who were they writing for?
- I underlined this. What is it doing to the question?
- Name the device, then finish the sentence: "...which makes the reader _____."
- Whose voice is missing from this source?

NAMING THE DIP

- Which sentence here do I still not understand?
- Am I describing the text, or answering the question?

CONNECTIONS

- Which text we read earlier does this argue with?
- Quote the line that proves what I just claimed.

Science and Mathematics

The template's own lenses were written for this family: the central variable, and the *grain* of the data. The bottleneck here is the number. A student produces a correct answer, stops, and never says why that method, or which of the figures on the page actually count as evidence rather than raw data.

Brian described a physics teacher who opens a unit by dropping two identical soda cans into a tank of water. One sinks. One floats. Nobody has an answer yet, and that is the point — the wondering is the lesson, and the Cues column is where it gets written down before it evaporates.

CUES & PROMPTS – SCIENCE & MATHEMATICS

THE HOOK

- What just happened that I cannot explain yet?

DISCIPLINARY LENSES

- What is the central variable, and what is being held still?
- What is the "grain" of this data: how was it measured, and how precise is it?
- Which numbers here are evidence for my claim, and which are just numbers?

NAMING THE DIP

- Where exactly does my method stop working?
- What information am I missing to finish this?

CONNECTIONS

- Why this method and not the other one we learned?
- If my answer is right, what else has to be true as well?

Design and the Arts

Brian Jackson names this bottleneck plainly. Students write long, elaborate, genuinely careful *description* and believe it is analysis. They never answer why the designer made that choice, or how the choice made them read the product as high quality. Every prompt below is built to block description. The test is simple: if a student's answer could have been written by someone who never saw the work, the prompt has not bitten yet. Brian also uses this column as a mood board in the arts, which is the same idea wearing different clothes: the prompts sit beside the images, and the student has to say what each choice is doing.

CUES & PROMPTS – DESIGN & THE ARTS

THE HOOK

- | |
|---|
| <ul style="list-style-type: none"> - What did this make me feel before I knew why? |
|---|

DISCIPLINARY LENSES

- | |
|--|
| <ul style="list-style-type: none"> - Why did the maker choose THIS material, colour or shape instead of the cheaper obvious one? - What does that choice make me believe about the work? - Who was this made for, and how can I tell? |
|--|

NAMING THE DIP

- | |
|--|
| <ul style="list-style-type: none"> - Read my last three lines back. Describing, or explaining? - Which sentence of mine contains the word "because"? |
|--|

CONNECTIONS

- | |
|---|
| <ul style="list-style-type: none"> - Which work from the set does this borrow from? - What would break if the maker changed one decision? |
|---|

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The teacher's diagnostic guide

Five reads. You are not marking the page. You are looking at it for about five seconds per student and deciding what to do next.

Designer — read the boxes, not the writing. Are students struggling to fit their thoughts into these zones at all? Are the boxes empty because the questions do not fit the task? Then the task complexity or the scaffold needs adjusting. That is your problem to fix, not theirs.

Curator — scan the Notes column for names. Are they working with the sources you chose, or have they defaulted to the first search result? Specific detail from your material means your curation landed. Generic phrasing that could have come from anywhere means it did not.

Coach — look at the Cues column during the dip. A column with hard questions in it means the student is thinking. A blank column in the middle of the work usually means a missing skill, not a lazy student. That is a **90-second intervention**, delivered quietly at the desk. If more than two students have the same blank, stop and teach that one skill to the room.

Facilitator — use the Cues column as a social safety net. When the room goes silent, do not ask for the answer. Ask: *"Read one question you wrote in your Cues column."* A question carries no risk of being wrong, so the cost of speaking drops. When an answer does come, ask *"What makes you say that?"* — every time, including when the answer is right.

Assessor — triangulate the Summary against the Notes. Does the big idea in the Summary actually come from the evidence recorded above it? If the Summary is strong and the Notes are empty, that is the conversation to have. Use the student's own Cue questions to open it.

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The five-second read

Two students hand back the same page. One Cues column is blank. One is full of hard questions. These need opposite responses, and getting them the wrong way round costs you the lesson.

A blank Cues column	A Cues column full of hard questions
Nothing has caught yet. The student is waiting, not working.	The student is inside the struggle. The questions <i>are</i> the work.
Easy to read as laziness. It is usually one missing skill — the bottleneck.	Easy to read as confusion. Rescue them now and you end the thinking.
Go over. Quietly: <i>"Are you thinking, or lost?"</i> Then 90 seconds on the one missing skill.	Stay away. Come back later and ask them to read one question aloud to the room.
Blank across the whole room? The scaffold or the task needs changing, not the students.	Full across the whole room? The hook worked. Keep those questions for next year's Cues column.

Same page, five seconds, opposite moves. That is the read.

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A blank template is a note-taking chore. A template whose Cues column you filled in before the students saw it is a diagnostic instrument.

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Before you hand it out

Eight decisions, all made before the lesson rather than during it.

BEFORE YOU HAND IT OUT

eight decisions

- [] 1. Pick a lesson where the thinking is the point, not recall.
- [] 2. Write the hook question. One line, top of the Cues column.
- [] 3. Add two or three disciplinary lenses from the columns above.
- [] 4. Add one dip prompt and one connection prompt.
- [] 5. Keep every prompt in the student's voice, not yours.
- [] 6. Copy it before the lesson, not during it.
- [] 7. Say it out loud: "I am reading this, not marking it."
- [] 8. Choose the one thing you will read afterwards: blank Cues, sources in the Notes, or Summary against Notes.

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The student page

Written for students, not for you. Copy it beside the scaffold, or read it out once and pin it up.

HOW TO USE THIS SCAFFOLD

for students

1. DURING THE INVESTIGATION

Record raw data, facts and evidence in the NOTES column.
Write it in your own words. Copy-pasting is not note-taking.

2. DURING THE MESSY MIDDLE

Use the CUES column. Write the questions you actually have.
Say whose perspective you are reading, and name the dip:
write down the exact place where you got stuck.

3. AFTER THE INVESTIGATION

Write the SUMMARY. Answer the driving question in your own words, and say how your thinking changed since question one.

TWO RULES

- Transform the information. Do not transcribe it.
- Nothing here is graded. Stuck on paper beats stuck in silence.

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Three places to keep going

edodo.app/workshops/workshop-capturing-student-thinking

edodo.app/download/inquiry-starter-kit

edodo.app/courses

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